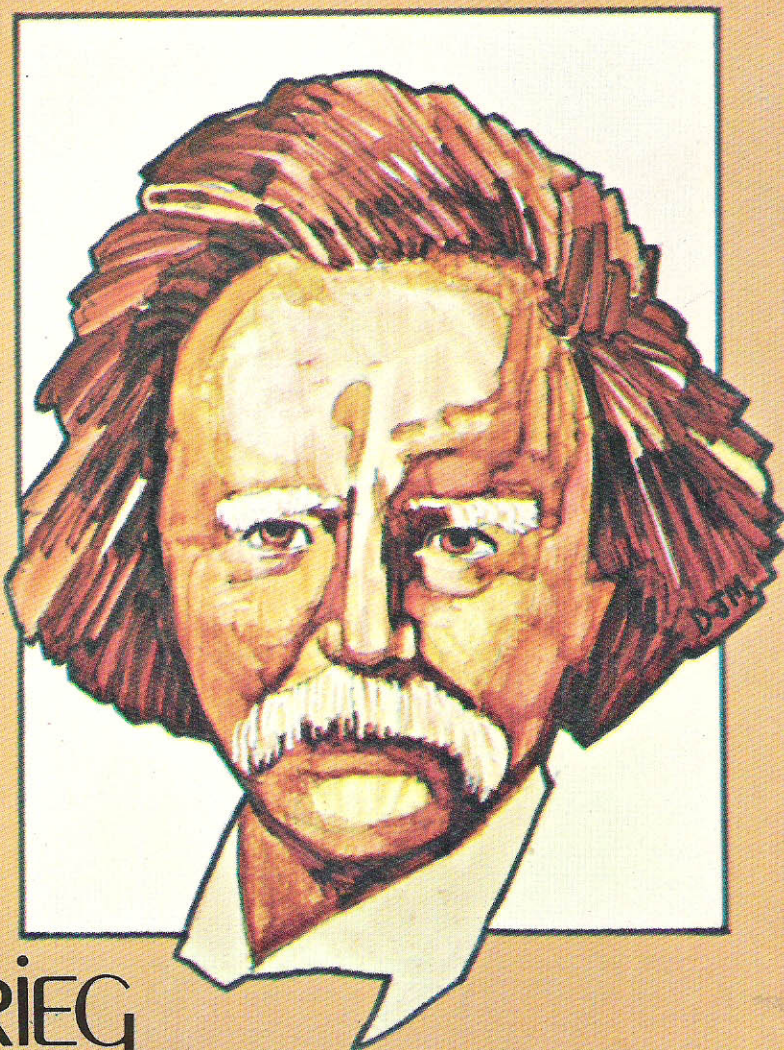


GRIEG FOR CLASSICAL GUITAR

PRESENTED by
JERRY SNYDER



GRIEG

GRIEG

(1843-1907)

EDVARD HAGERUP GRIEG was born in Bergen, Norway on June 15th, 1843. His first musical instruction came from his mother, a gifted amateur, and his progress was so swift that he began to compose at the age of nine.

In 1858, he was sent to study at the Leipzig Conservatorium and in 1862 he left Leipzig to study with Niels Gade in Copenhagen. It was not until Grieg returned to Norway from Denmark that he came under the influence of several important people whose strong desire to foster a truly national form of art turned him toward music based on the very characteristic folk melodies and folks songs of the people. The fjords, the countryside and the people inevitably were a formative influence on his compositions. However, his style was not only due to his interest in Norwegian folk music and it has proven to be far-reaching.

Works in miniature such as songs, short piano pieces and incidental music for plays ("Peer Gynt") are among his best works. His larger works include the Piano Concerto in A Minor, a piano sonata, three violin sonatas, a violincello sonata and a string quartet.

The pieces for this folio were selected from Grieg's piano-forte works and his incidental music for Ibsen's Peer Gynt (1876 — reorchestrated in 1886).

Jerry Snyder

GRIEG FOR CLASSICAL GUITAR

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GRIEG COMPOSITIONS TRANSCRIBED FOR CLASSICAL GUITAR

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7697

ASE'S DEATH

EDVARD GRIEG (1843-1907)
 From Peer Gynt Suite II (1876)
 Op. 46, No. 2 (Original in Bm)
 Transcribed by JERRY SNYDER

Andante Doloroso



The first system of the musical score consists of three staves. The top staff is in treble clef with a key signature of one sharp (F#) and a common time signature (C). It contains a melody with various note values including eighth and sixteenth notes, and rests. The middle staff is in treble clef and contains a similar melody. The bottom staff is in bass clef and contains a bass line with some notes beamed together. Dynamics include *pp* (pianissimo) and *p* (piano). There are also hairpins indicating crescendos and decrescendos.

Theme From
NORWEGIAN DANCE
 (Norwegische Tänze)

EDVARD GRIEG (1843-1907)
 Op. 35, No. 2
 Transcribed by JERRY SNYDER

Allegretto ($\text{♩} = 76$)

The second system of the musical score consists of four staves. The top staff is in treble clef with a key signature of two sharps (F# and C#) and a common time signature (C). It contains a melody with various note values including eighth and sixteenth notes, and rests. The middle staff is in treble clef and contains a similar melody. The bottom two staves are in bass clef and contain a bass line with some notes beamed together. Dynamics include *p* (piano), *dolce* (dolce), and *poco rit.* (poco ritardando). There are also hairpins indicating crescendos and decrescendos. The system ends with a double bar line and the marking *poco rit.*

ALBUM-LEAF

EDVARD GRIEG (1843-1907)
From Lyric Pieces, Book I (1867)
Op. 12, No. 7
Transcribed by JERRY SNYDER

Allegretto

p

Fine

rit.

a tempo

mf

a tempo

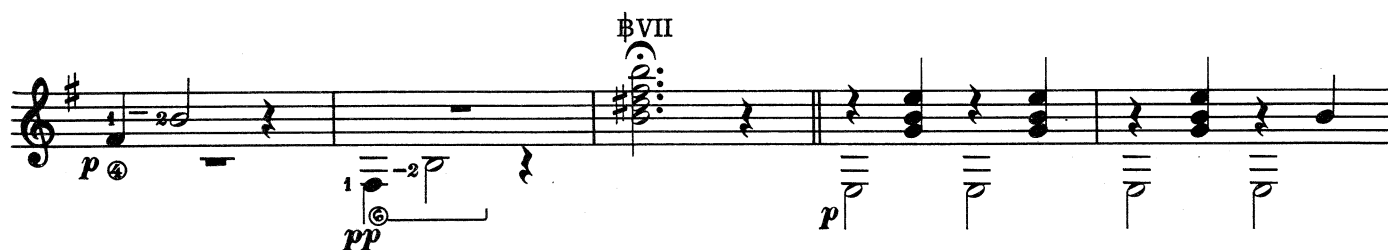
D.S. al Fine

mp

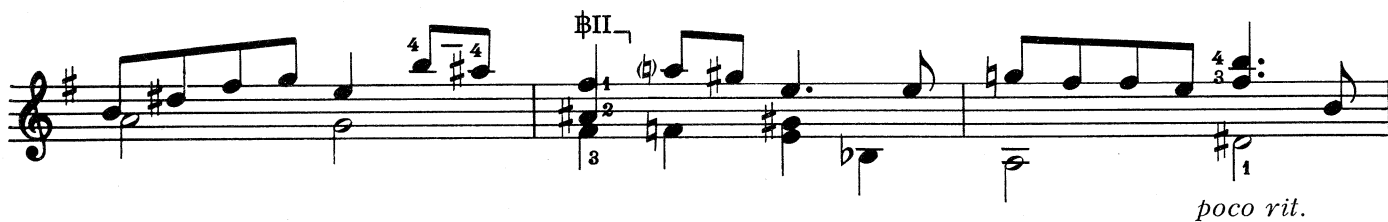
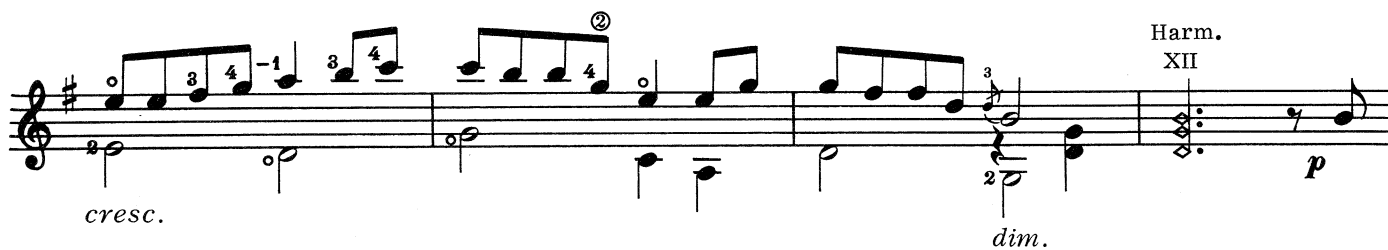
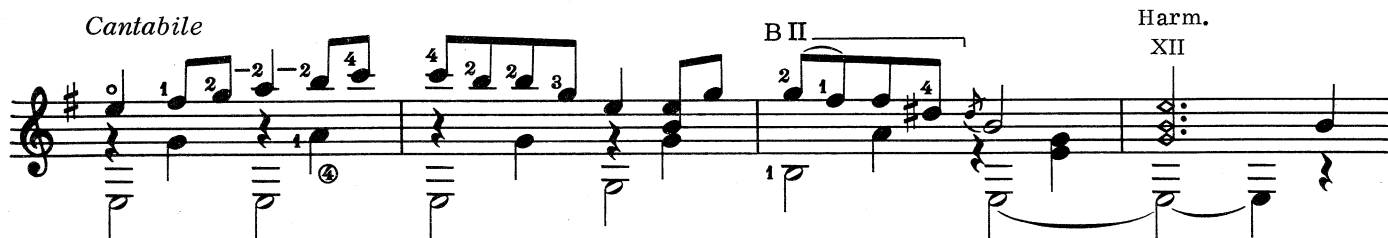
Theme From
SOLVEJG'S SONG

EDVARD GRIEG (1843-1907)
 From Peer Gynt Suite I (1876)
 Op. 55, No. 4 (Original in Am)
 Transcribed by JERRY SNYDER

Andante



Cantabile



Allegretto pastorale

Allegretto pastorale

mp

IV

VII

$\flat V$

VII

VII

2

mf

mp poco rit.

BVIII

f

GRISEN

EDVARD GRIEG (1843-1907)
 From Norwegian Dances and Songs (1870)
 Op. 17, No. 8 (Original in Gm)
 Transcribed by JERRY SNYDER

Allegretto

Cantabile

mp

f

1.

2.

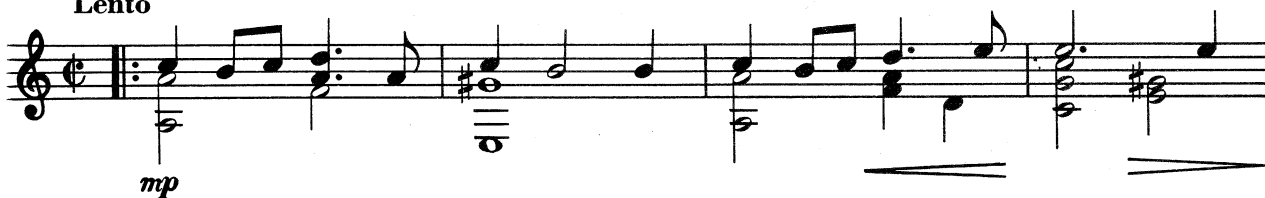
BV

p

BALLAD

EDVARD GRIEG (1843-1907)
 From Lyric Pieces, Book I (1867)
 Op. 12, No. 7 (Original in Cm)
 Transcribed by JERRY SNYDER

Lento



un poco mosso



a tempo



dim. e rit. -----

p

FOLK SONG

EDVARD GRIEG (1843-1907)
 From Lyric Pieces, Book II (1883)
 Op. 38, No. 2 (Original in E \flat)
 Transcribed by JERRY SNYDER

Allegro con moto

mp *cresc.*

Fine *mf*

cresc.

III *f* *dim.* *poco a poco*

rit. *D. C. al Fine*

WALTZ

EDVARD GRIEG (1843-1907)
From Lyric Pieces, Book I (1867)
Op. 12, No. 2
Transcribed by JERRY SNYDER

Allegro moderato

p

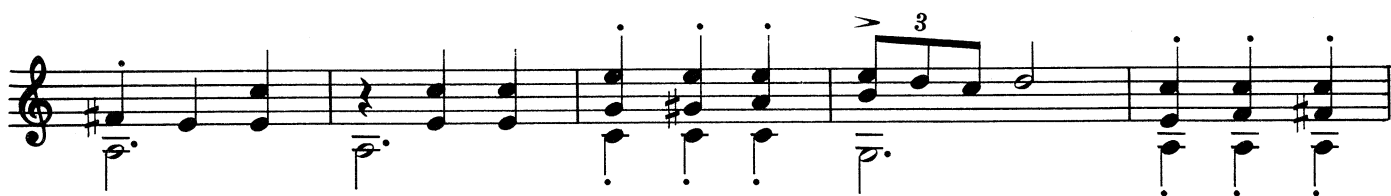
rit.

f

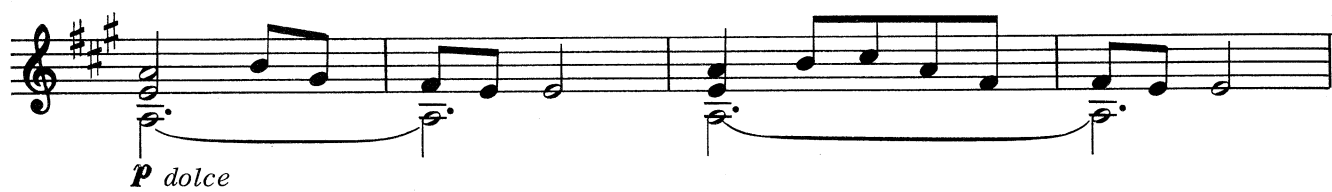
p

rit.

a tempo



Coda



MELODY

EDVARD GRIEG (1843-1907)
 From Lyric Pieces, Book IV (1888)
 Op. 47, No. 3
 Transcribed by JERRY SNYDER

Allegretto

p

piu mosso

To Coda ⊕

pp

♯ III

BIII

ff

poco rit.

D.C. al \oplus Coda

\oplus Coda

BI

pp

Theme From
EROTIK

EDVARD GRIEG (1843-1907)
From Lyric Pieces, Book III (1884)
Op. 43, No. 5 (Original in F)
Transcribed by JERRY SNYDER

Lento

pp

To Coda \oplus

BII

III

D.C. al \oplus Coda

\oplus Coda

rit.

ARIETTA

EDVARD GRIEG (1843-1907)
From Lyric Pieces, Book I (1867)
Op. 12, No. 1 (Original in Eb)
Transcribed by JERRY SNYDER

Poco andante e sostenuto

The musical score for 'Arietta' is presented in six staves. The first staff begins with a piano (*p*) dynamic and features a series of eighth and sixteenth notes. The second staff continues the melodic line with similar rhythmic patterns. The third staff includes a key signature change to one flat and a tempo marking of 'Poco andante e sostenuto'. The fourth staff shows a continuation of the melody with various fingering numbers. The fifth staff includes a section marked 'IV' and a key signature change to one sharp (F#). The sixth staff concludes the piece with a 'rit.' (ritardando) marking and a 'pp' (pianissimo) dynamic.

ANITRA'S DANCE

Tempo di Mazurka

EDVARD GRIEG (1843-1907)
From Peer Gynt Suite I (1876)
Op. 46, No. 3
Transcribed by JERRY SNYDER

Op. 48, No. 1
Transcribed by JERRY SNYDER

IX

mp

p

VII a i p VI a i p V (etc.) IV III II

I

1. 2.

BI

p

The musical score is written for a single melodic line on a treble clef staff. It consists of seven systems of music. The first system has a key signature of one sharp (F#) and a 3/4 time signature. The second system includes fingering numbers (1, 2, 3, 4) and a dynamic marking of *mf*. The third system includes a dynamic marking of *pp*. The fourth system includes a dynamic marking of *mf*. The fifth system includes a dynamic marking of *pp*. The sixth system includes a dynamic marking of *mf*. The seventh system includes a dynamic marking of *mf*. The score includes various musical notations such as eighth notes, quarter notes, half notes, and rests, as well as slurs and ties.

Musical score for *Anitra's Dance-3-3*, page 17. The score is written in 3/4 time and features a key signature of one sharp (F#). The music is characterized by dynamic contrasts and specific articulations.

The score consists of seven staves:

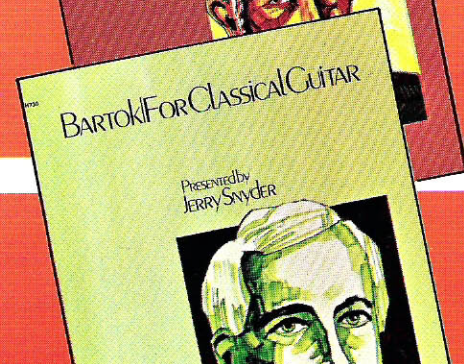
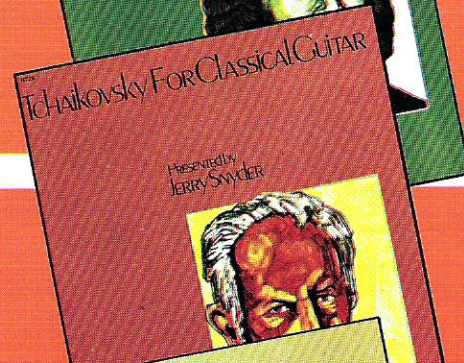
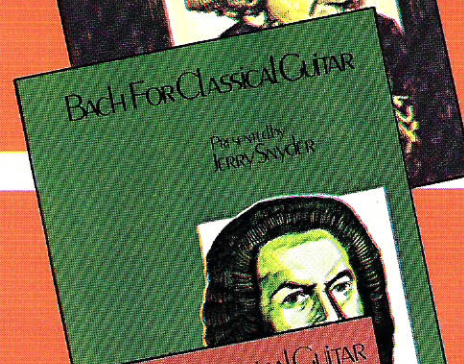
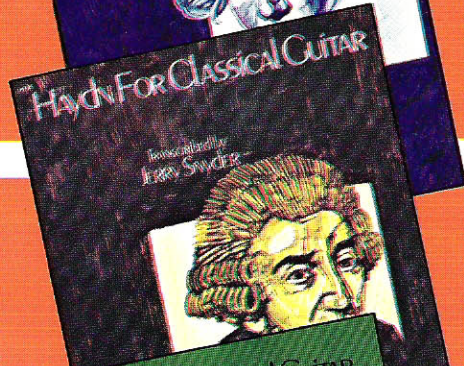
- Staff 1:** Begins with a 4-measure rest, followed by a melody starting on a half note. Dynamics include *f* (forte).
- Staff 2:** Continues the melody with a 3-measure rest. Dynamics include *dim.* (diminuendo) and *rit.* (ritardando).
- Staff 3:** Marked *a tempo*. Features a melody with a 4-measure rest. Dynamics include *p* (piano) and *f* (forte).
- Staff 4:** Continues the melody with a 4-measure rest. Dynamics include *p* (piano), *mf* (mezzo-forte), and *p* (piano).
- Staff 5:** Features a melody with a 4-measure rest. Dynamics include *mf* (mezzo-forte), *p* (piano), and *pp* (pianissimo). Roman numerals VII, VI, V, and IV are placed above the staff.
- Staff 6:** Features a melody with a 4-measure rest. Dynamics include *mf* (mezzo-forte), *p* (piano), and *pp* (pianissimo). Roman numerals III, II, and I are placed above the staff.
- Staff 7:** Concludes the piece with a final chord marked BV. Dynamics include *f* (forte) and *pp* (pianissimo).

MASTERS FOR CLASSICAL GUITAR

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Transcriptions From The Masters

By **JERRY SNYDER**



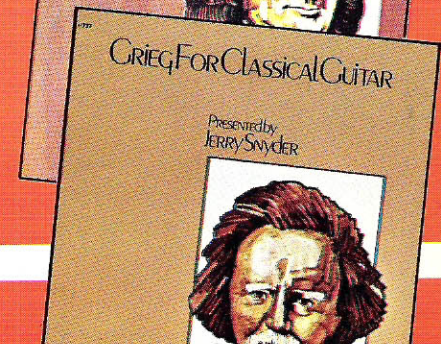
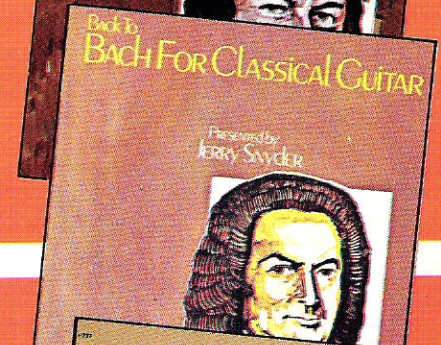
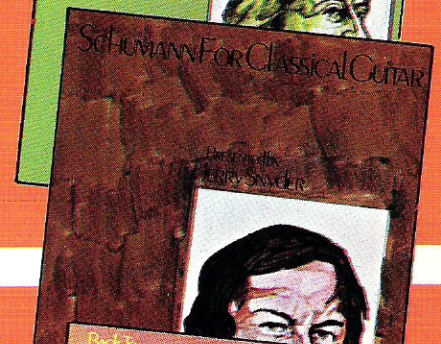
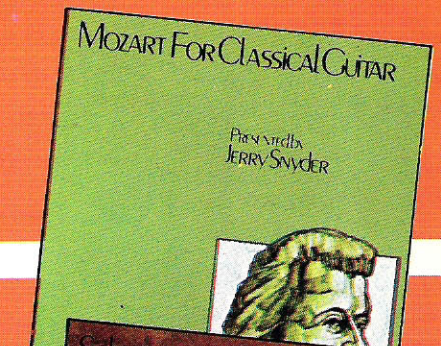
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